

L'OFFICIEL

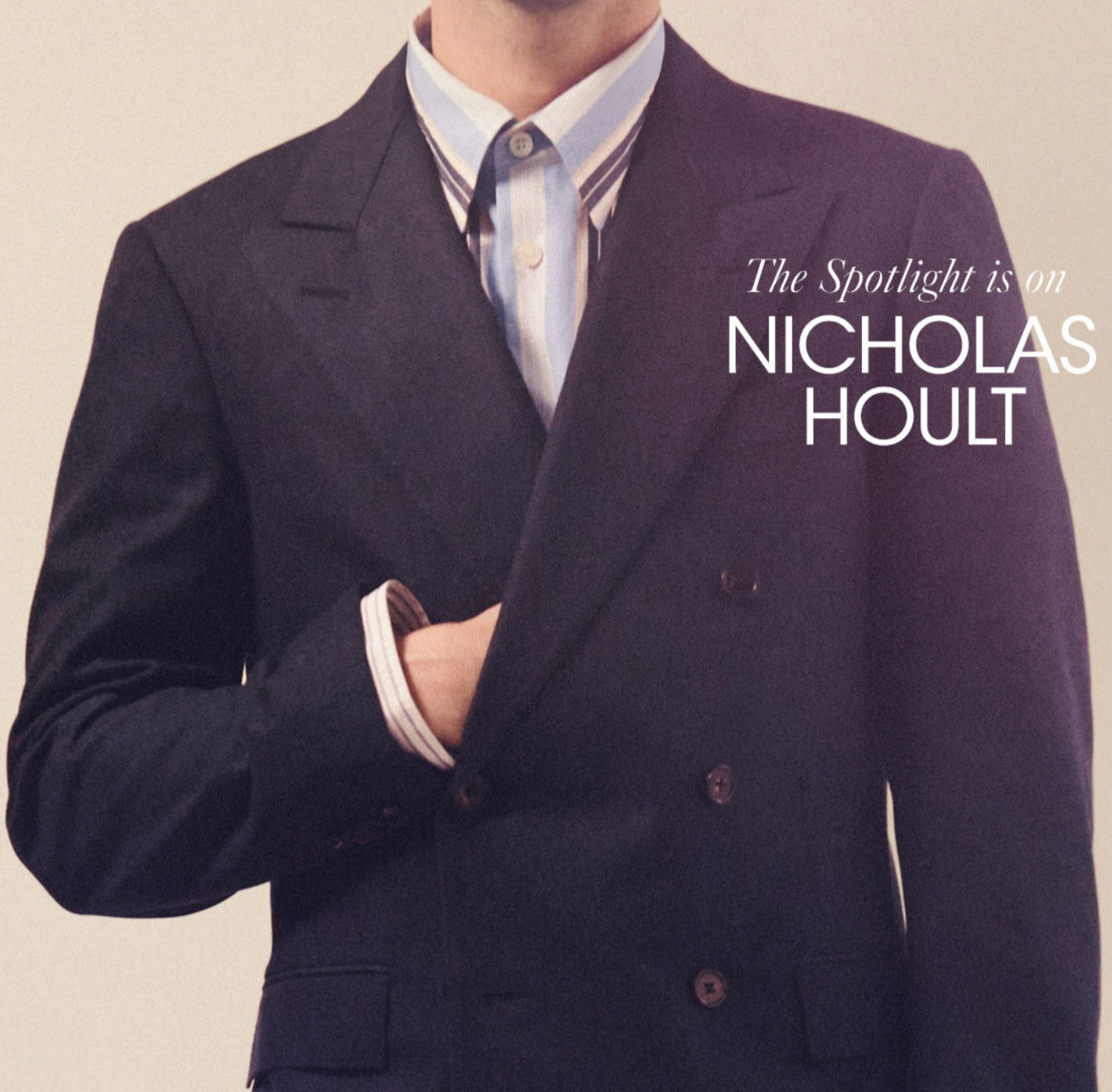
USA



SPRING 2023

AMTD 100-A

The Spotlight is on
**NICHOLAS
HOULT**



VISIT...

LANZAROTE
Caliente.COM





DIOR



LOCK COLLECTION
TIFFANY & Co.







FENDI





 *Loro Piana*





SEAMASTER AQUA TERRA SHADES
Co-Axial Master Chronometer

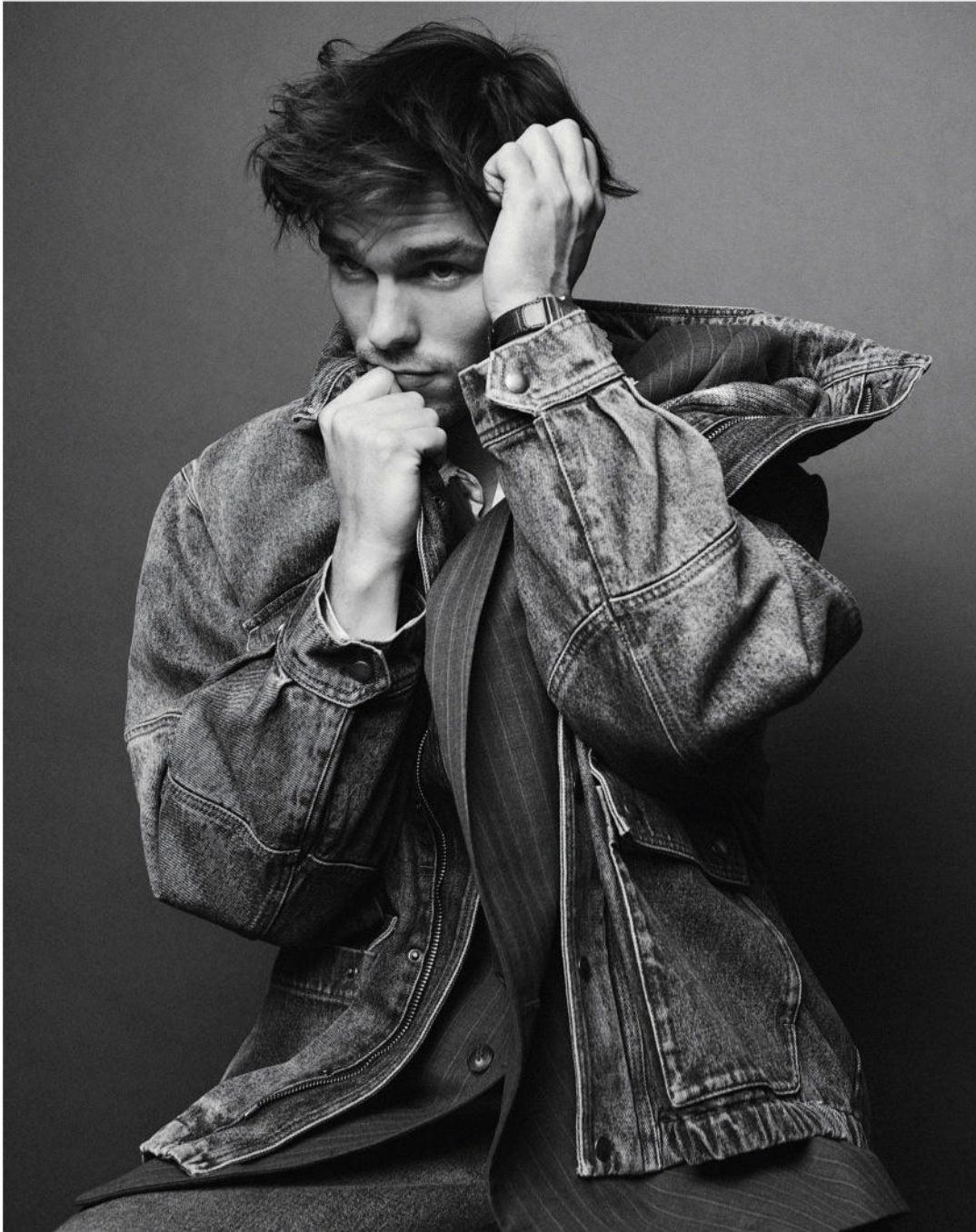
EVERY SHADE OF YOU

With the Aqua Terra Shades collection, Eddie Redmayne has embraced the power of colour to express his personal style. Just like the actor, these OMEGA watches have mastered a variety of roles, offering different tones to match the mood you're in. Discover the 38 mm range in stainless steel, which includes five exclusive choices, all backed by the trusted precision of a Co-Axial Master Chronometer movement. Whichever look you desire, there's a shade to tell your story.


OMEGA

#AquaTerraShades

L'OFFICIEL HOMMES



NICHOLAS HOULT
PHOTOGRAPHED BY JASON HETHERINGTON AND STYLED BY LUKE DAY

GROOMING: Liz Taw

ON THE COVER—Blazer *LORO PIANA* Shirt *DRIES VAN NOTEN*

ABOVE—Jacket and Blazer *MARTINE ROSE* Shirt and jeans *ACNE STUDIOS* Watch *JAEGER-LeCOULTRE*

Volume 6, Number 34 | lofficielusa.com | L'OFFICIEL USA | 9 W 57th St New York, NY 10019

L'OFFICIEL HOMMES

A fashion advertisement for Moschino. The image features a male model with dark skin, looking off to the side. He is wearing a white suit jacket and trousers, both adorned with large, bold, black abstract brushstrokes. Underneath the jacket, he wears a white shirt with a black bow tie. On his head, he wears a black, shiny, peaked cap. The background is a plain, light-colored wall. The brand name 'MOSCHINO' is printed in large, bold, black capital letters across the bottom of the image.

MOSCHINO



TO THE NINETIES

PHOTOGRAPHY BY Kevin Rashid Giaquinto

STYLED BY Fernando Echeverria

Slouchy cuts, denim, and a hint of retro-futurism: This season is all about the golden age of grunge.

PERK UP YOUR EARS

BY James Denman

The rise of Hi-Fi bars brings high-quality sound and curation back to the music-listening experience.

THE ART OF CUISINE

BY Alyssa Kelly

Chef collective We Are Ona brings its creations to the U.S. for the very first time, beginning with a pop-up in Los Angeles during Frieze.

DAILY GRIND

At the 2023 World Economic Forum in Davos, Switzerland, L'OFFICIEL and AMTD IDEA Group presented a new experience for visitors to the forum.

LIVING LARGE

Find a home away from home with all the creature comforts of a luxury boutique hotel in one of Onefinestay's New York properties.

RUNWAY HITS

BY Simone Vertua

From biopics of iconic designers to a thrilling series set in the golden age of haute couture, TV is increasingly looking to the history of fashion for inspiration.



L'O DOSSIER

BY Sophie Shaw

With perfumers whipping up everything from bioengineered fragrances to hand-poured scents, the fragrance world is not short on innovation. Individuality guides the new guard of fine fragrances, as each brand infuses its scents with something entirely fresh.

OUT OF THE SHADOWS

BY Tyler McCall

PHOTOGRAPHY BY Jason Hetherington

STYLED BY Luke Day

With over two decades of work, Nicholas Hoult has cemented his place in the spotlight. Now, with not one but two vampire films in the works, the actor dives into the world of the undead.



HIP HOP HISTORY

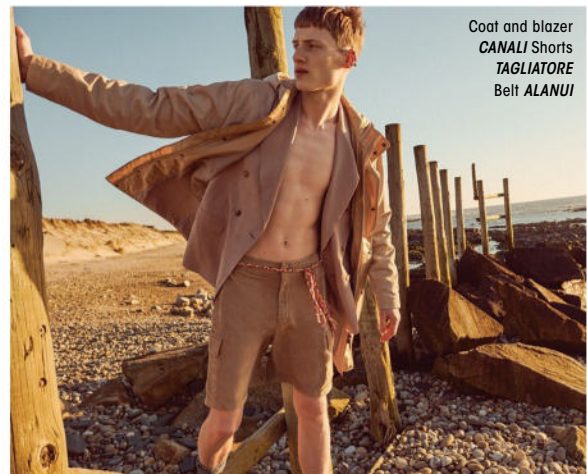
BY Janelle Sessoms

Two New York museums celebrate 50 years of the genre, from early days in the Bronx to global juggernaut.

TO THE COUNTRYSIDE

BY Baptiste Piégay

Kim Jones' Spring/Summer 2023 collection for Dior Men is a trip to the heart of Sussex and a historical homage to the widely influential Bloomsbury Group.



Coat and blazer
CANALI Shorts
TAGLIATORE
Belt ALANUI

BREEZY POINT

PHOTOGRAPHY BY Frederico Martins

STYLED BY Paolo Turina

Softer tailoring and relaxed textures make for an airy, windswept getaway.



Sunglasses TOD'S
Hat DSQUARED2
Beach towel HERMÈS

SOAK UP THE SUN

PHOTOGRAPHY BY Junichi Ito

Gear up for warmer days with sturdy-yet-luxe carryalls, fisherman sandals, and statement shades.

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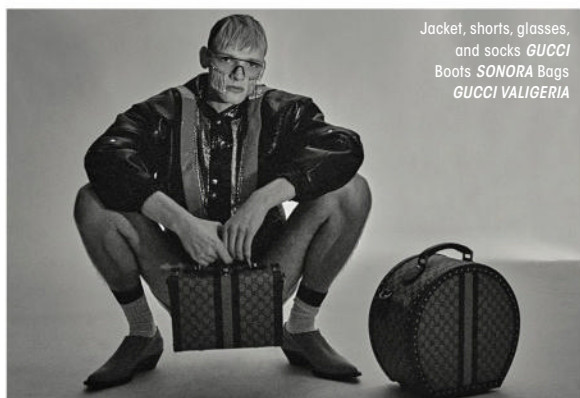
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L'OFFICIEL HOMMES



Jacket, shorts, glasses,
and socks **GUCCI**
Boots **SONORA** Bags
GUCCI **VALIGERIA**

MAKING MAGIC

by Jennifer Sauer

KidSuper founder and Louis Vuitton guest designer Colm Dillane reflects on his journey from screen printing t-shirts to the runways of Paris.

80

THIS IS OUR YOUTH

PHOTOGRAPHY BY Filippo Tarentini

STYLED BY Janou Monteagud

Even tailored looks are bursting with the joyful freedom of adolescence.

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REACHING FOR DREAMS

by Laure Ambroise

Architect Joseph Dirand has yet to meet a project he didn't like, imbuing a bit of Frenchness into his wide-spanning work.

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WHERE EAST STILL MEETS WEST

by Lauren Easum

AMTD has embarked on a new active role in the cultural sphere with **L'OFFICIEL**.

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CALVIN CHOI: MISSION, IMAGINATION, ACTION

by Lauren Easum

On this incredibly fast-moving highway, one driver is solidly in control and forging a new path: AMTD's Calvin Choi.

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DAVOS DIARY

by Lina Levein

At the World Economic Forum, **L'OFFICIEL** and AMTD hosted discussions on Web3, digital identity, and fostering connections between the East and West.

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L'LOOKBACK

Is the style era defined by flash photography, skinny jeans, and irony—sometimes known as Indie Sleaze—already back?

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L'OFFICIEL HOMMES

L'OFFICIEL

HOMMES

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IS AN AMTD GROUP COMPANY**

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PUBLISHED BY L'OFFICIEL INC

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27-29 RUE BASSANO, 75008
PARIS**

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INTERNATIONAL EDITIONS

L'Officiel Paris, L'Officiel Hommes Paris, L'Officiel ART Paris, Jalouse, La Revue des Montres, The International Watch Review, L'Officiel Arabia, L'Officiel Hommes Arabia, L'Officiel Argentina, L'Officiel Austria, L'Officiel Baltic, L'Officiel Belgique, L'Officiel Hommes Belgique, L'Officiel ART Belgique, L'Officiel Brasil, L'Officiel Hommes Brasil, L'Officiel Chile, L'Officiel China, L'Officiel Hommes China, L'Officiel French Riviera, L'Officiel Ibiza, L'Officiel Italia, L'Officiel Hommes Italia, L'Officiel ART Italia, L'Officiel Korea, L'Officiel Hommes Korea, La Revue des Montres Korea, L'Officiel Latvija, L'Officiel Liechtenstein, L'Officiel Lithuania, L'Officiel Malaysia, L'Officiel Mexico, L'Officiel Maroc, L'Officiel Hommes Maroc, L'Officiel Monaco, L'Officiel NL, L'Officiel Philippines, L'Officiel Singapore, L'Officiel Hommes Singapore, L'Officiel Spain, L'Officiel St Barth, L'Officiel Switzerland, L'Officiel Thailand, L'Officiel Hommes Thailand, L'Officiel Turkey, L'Officiel Hommes Turkey, L'Officiel Ukraine, L'Officiel Hommes Ukraine, L'Officiel USA, L'Officiel Hommes USA, L'Officiel ART USA, L'Officiel Vietnam.



PAUL & SHARK



TO THE *Nineties*

Slouchy cuts, denim, and a hint
of *retro-futurism*. This season
is all about the *golden age of grunge*.

Photography KEVIN RASHID GIAQUINTO
Styled by FERNANDO ECHEVERRIA

L'TREND



L'TREND



ABOVE—Top and shorts **PRADA**
OPPOSITE PAGE—Jumpsuit and sneakers **LOEWE**
PREVIOUS PAGE, LEFT—Coat, vest, shorts, boxers, sneakers, and socks **DIOR MEN**
PREVIOUS PAGE, RIGHT—Shirt, pants, and shoes **SAINT LAURENT BY ANTHONY VACCARELLO**







ABOVE—Vest, jeans, and boxers *GIVENCHY*
OPPOSITE PAGE—Jacket, pants, and shoes *FERRAGAMO*



ABOVE—Shorts, shoes, and belt *MIU MIU*
OPPOSITE PAGE—Top and pants *VERSACE*

MODEL: Nacho Penín *IMG MODELS* GROOMING: Manuel Ian Farro CASTING: Carlo Savoldi



Perk Up YOUR EARS

The rise of *Hi-Fi bars* brings high-quality *sound* and *curation* back to the *music-listening experience*.

What does it mean to listen? To truly *listen* to music?

For most of the 20th century, this question was moot: from vinyl to CDs, the quality of the music (mostly) met the quality of sound. Hi-Fi enthusiasts proliferated. But as MP3s and then streaming began to dominate, the main delivery system of music became the domain of AirPods, and 128kbs, fidelity, and sound quality were suddenly casualties of the digital age.

But a renaissance is unfolding: With vinyl sales growing exponentially, record labels and artists have recommitted to the value of quality sound in order to drive their reputations and sales. With the revival of vinyl has come the import of one of Japan's most joyous yet under-the-radar experiences—the *Kissa*, or the listening bar. The highest quality sound systems,

a wide range of artists, and experienced DJs create beautifully designed spaces where audiophiles can give themselves over to sound and listen to music. These are live environments in which the audio experience takes center stage.

Kissa bars originated as showcases for vinyl in post-war Japanese cities (where records could cost upwards of weeks' wages). These tiny cafes prioritized the experience of listening to music in intimate spaces, where sound was the driver. Talk less, listen more.

Today, Hi-Fi listening bars have loosened up that original concept, but generally stick to the same principles. Daring musical programming from a dynamic range of DJs and creators are now combined with an elevated food-and-drink

By JAMES DENMAN

L'SCENE



L'SCENE



experience, all wrapped in something most people can't access at home: expensive *and* expansive high-end sound systems.

But why have listening bars popped up now? For Oakland-based Bar Shiru owner Daniel Gahr, it's grounded in what listeners are looking for post-pandemic. "I think a lot of people are craving nightlife experiences that are unique, comfortable, and meaningful. Folks are seeking out places that offer something beyond what we think of when we think of a traditional bar. That desire to be more intimate," he says.

Naturally, as listening bars have proliferated, so have the variety and flair that only America can bring to the trend, reflecting locally distinctive tones and nuances. Honeycomb Hi-Fi Lounge in Brooklyn combines a compact yet powerful Hi-Fi sound system with a condensed space that lets the music take center stage. Fellow Brooklyn space Eavesdrop takes a similar approach. "If you love music, you want a place designed for listening to it. Live music venues and dance clubs for years have been designed to center music, but there has been a gap in spaces that are designed for records but not necessarily for dancing," says Eavesdrop owner Dan Wissinger.

Farther south, Dante's HiFi takes the listening bar and gives it a specific sensibility that only Miami can deliver. The Wynwood space has the attitude and swagger to match its muscular sound system, and seating is limited to an exclusive 50.

IF YOU *love*
music, YOU WANT
A PLACE
DESIGNED FOR
listening to it.



Gold Line Bar (Los Angeles), Sunday Vinyl (Denver), and Bar Shiru (Oakland) are all putting their distinct spins on the western listening bar. While Sunday Vinyl emphasizes music with food as a component of the experience, Bar Shiru approaches listening with an almost reverential respect, with its focus on the wide array of jazz genres and highly intentional Hi-Fi setup.

Each space singularly demonstrates the vitality of this nascent sub-genre, in which music isn't simply a backdrop, but rather is a central part of going out, in which one gives up control of what one listens to. "Having access to everything all the time can be overwhelming; there's something comforting about giving in to an experience and allowing a selector or DJ to shape your night through thoughtful curation," says Gahr.



FROM LEFT—A busy night at Gold Line Bar in Los Angeles; Sunday Vinyl in Denver
ABOVE, RIGHT—Honeycomb Hi-Fi Lounge in Brooklyn
OPPOSITE PAGE, FROM TOP—The setup at Dante's Hi-Fi in Miami; Bar Shiru in Oakland
PREVIOUS PAGE—Eavesdrop in Brooklyn

The Art of CUISINE

Chef collective *We Are Ona* brings its creations
to the U.S. for the very first time,
beginning with a *pop-up* in Los Angeles during *Frieze*.

In 2019, Luca Pronzato founded We Are Ona, a global collective of private chefs showcasing culinary innovations at pop-up restaurants around the world. By partnering with local artisans and suppliers in unique locales, the group creates dining experiences that satisfy all five senses. As Pronzato explains, “It was born from the traditional fine dining scene, with the desire to explore innovative ways of creating extraordinary experiences for our guests.” As a continuation of the group’s “Art Tour”—which has already taken them to some of “the most influential art, design, and architectural fairs,” such as Paris Design Week, Milan Design Week, and the Venice Biennale.

This year, We Are Ona partnered with the Los Angeles design studio Perron-Roettinger to bring their dishes to the U.S. for the very first time during Frieze LA in February. From traditional French gougères made with local cheese to crêpes Suzette caramelized with California-grown blood oranges, the menu imbued signature French fare with LA flavors, bolstered by a tranquil West Coast ambiance.

After choosing LA as the first U.S. destination on We Are Ona’s tour, the initial step for Pronzato was finding a space. As he says, dining “is not just about the quality of the food; it’s also really linked to the general atmosphere of the place:

By ALYSSA KELLY

L'IDEE



L'IDEE





DINING IS
not just ABOUT
 THE *quality of the*
food; IT'S
 ALSO REALLY
 LINKED
 TO THE *general*
atmosphere OF
 THE PLACE.

the architecture of the room, the music, the lighting, the scenography, the set design, and the pieces that the people are eating [with and from]: the tableware, the dishware, the glasses.”

Enter Willo Perron and Brian Roettinger, the creative duo behind Perron-Roettinger, the LA-based design studio most known for their work in conceptualizing Rihanna’s 2023 Super Bowl Halftime Show performance. “Brian and Willo are one of the most incredible design duos and creatives in the U.S., so it’s such an honor to be collaborating with them,” says Pronzato.

However, space is just one element in creating an atmosphere. The pop-up also featured benches, tables, and ceramic works by artist Peter Shire and centerpieces from Hot Cactus, a floral design business with an emphasis on cacti. All of these elements set the stage for a very inviting, very LA evening of expertly prepared cuisine.

ABOVE—We Are Ona’s Paris pop-up in the former studio of French photographer Nadar
 OPPOSITE PAGE—We Are Ona’s pop-up during Frieze in LA
 PREVIOUS PAGE—We Are Ona founder Luca Pronzato photographed by Tanya Chavez

DAILY GRIND

At the *2023 World Economic Forum* in Davos, Switzerland,
L'OFFICIEL together with *AMTD IDEA Group*
presented a new experience for visitors to the forum:
L'OFFICIEL Coffee. Located on the Promenade,
the cafe provided the perfect stop for refreshments and bites
after a day at the *Davos program*,
with beans by Swiss coffee producer, *Boréal*.

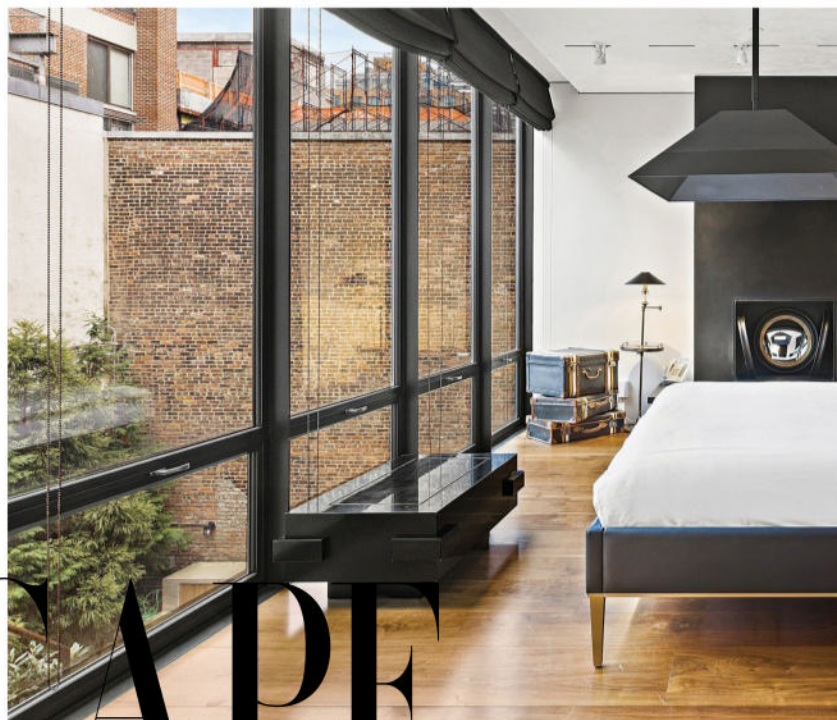


LECAFE



LECAFE

LESCLAPE



LESCLAPE



Living LARGE

Find a *home away from home* with all the creature comforts of a *luxury boutique hotel* in one of *Onefinestay's* New York properties.

Onefinestay, a leading luxury private home rental brand, is launching a monthly stay option in New York, with 16 homes now available to book, and more to come. This new offering is unique in the Big Apple, providing fully furnished, one-of-a-kind residences with the added benefit of Onefinestay's concierge service. Guests will have the opportunity to select additional components, such as housekeeping, private chefs, in-home spa treatments, and more. It may come as no surprise that the rental service is preferred among musicians, CEOs, and those who are used to a white-glove approach. With the addition of monthly stays, New York further complements Onefinestay's popular home-away-from-home rentals in Los Angeles.

Since its launch in 2009, Onefinestay has been providing flexible pied-à-terre solutions for the modern luxury traveler. From palatial villas in St. Tropez to cozy ski chalets in Aspen and adorable mews homes in London, the brand offers a seamless hotel alternative for discerning frequent fliers.

For LA creatives looking to spend a few weeks in New York or Brooklynites craving a Manhattan staycation, it's impossible to resist Onefinestay's portfolio of exquisite homes, including this Jane Street gem in the heart of the West Village.

LEFT—Inside Onefinestay's property on Jane Street in New York's West Village
Photographs courtesy of Onefinestay



LE CHIC



LE CHIC



RUNWAY *Hits*

From biopics of *iconic designers* to a thrilling series set in the *golden age of haute couture*, TV is increasingly looking to the *history of fashion* for inspiration.

By SIMONE VERTUA



While fashion is often a topic of conversation on red carpets, the threads between fashion and TV are growing ever more intertwined. A new crop of fashion-centered shows, both fictional and documentary, is blooming this spring on streaming platforms.

In 2019, Netflix released the documentary *Wonder Boy*, which featured the life of Olivier Rousteing, creative director of Balmain, followed by Ryan Murphy's miniseries *Halston*—in which the designer is played by Ewan McGregor—in 2021. A more comprehensive look at fashion's golden age can be found in the 2022 documentary series *Kingdom of Dreams*, a Sky TV original based on the book *Deluxe: How Luxury Lost its Luster* by Dana Thomas. The four-part series centers on pivotal creative directors of the '90s and noughties—John Galliano, Alexander McQueen, Marc Jacobs, and Tom Ford—whose work with luxury conglomerates like LVMH and Kering catapulted fashion into the multibillion dollar industry it is today. With exclusive interviews and heretofore unseen archival footage, the series chronicles this era's glorious, once-in-a-lifetime creativity—and its tremendous cost.

Though not explicitly a fashion doc, *Blitzed: The '80s Blitz Kid Story*, now streaming on Apple TV, tells the story of small London club The Blitz, which became a hub for a defining post-punk movement in 1980s London: the New Romantics. With interviews from Boy George, Michele Clapton, Steven Jones, Andy Polaris, and more, the documentary paints a picture of London during this era, in a club where St Martins fashion students—among them John Galliano—congregated to listen to music by Siouxsie and the Banshees, Kraftwerk, and David Bowie.

Apple TV is producing *The New Look*, a thriller-drama that takes place in Paris during the decade following World War

ABOVE AND LEFT, FROM TOP—Still from Ryan Murphy's *Halston* on Netflix; Juliette Binoche, who will play Coco Chanel in Apple TV's *The New Look*; Jared Leto, who will star as Karl Lagerfeld in *Kaiser Karl*; Lily Cole and Tim Blanks being interviewed for Sky TV's *Kingdom of Dreams*
OPPOSITE PAGE, FROM TOP—Stephen Jones being interviewed for Sky TV's *Kingdom of Dreams*; Production on the upcoming Disney+ biopic on Cristóbal Balenciaga
PREVIOUS PAGE, FROM LEFT—Production on the upcoming Disney+ biopic on Cristóbal Balenciaga; Ewan McGregor as Halston in Ryan Murphy's Netflix series

THE *threads* BETWEEN *fashion* *and TV* ARE GROWING *ever* *more intertwined.*

II. The series chronicles Christian Dior's reign as king of haute couture, and his subsequent rivalry with fellow designer Coco Chanel. The series will feature award-winning actors Ben Mendelsohn and Juliette Binoche as Dior and Chanel, as well as *Game of Thrones* actor and rising style star Maisie Williams. Viewers can also expect stories of Dior and Chanel's designer contemporaries such as Pierre Balmain, Hubert de Givenchy, Pierre Cardin, Yves Saint Laurent, and Cristóbal Balenciaga (about whom Disney+ is separately working on a six-part biopic, which will be the platform's first original Spanish-language scripted series).

Also coming soon to Disney+ is *Kaiser Karl*, a biographical series on the life and legacy of designer and cultural juggernaut Karl Lagerfeld. Based on Lagerfeld's biography of the same name by Raphaëlle Bacqué, the series—starring Jared Leto as the acclaimed designer—will be shot in France, and will trace Lagerfeld's journey from his early years in the '70s Paris fashion scene to his ascendancy as a global icon. It will also explore his rivalry with Yves Saint Laurent's business partner Pierre Bergé, and his romance with socialite Jacques de Bascher.



L' Dossier

With perfumers whipping up everything from bioengineered fragrances to hand-poured scents, the fragrance world is not short on innovation. Individuality guides the new guard of fine fragrances, as each brand infuses its scents with something entirely fresh. Doing away with the implied gender boundaries of perfume versus cologne, these fragrances are truly for anyone. After all, scent resonates differently for everyone, and there's no room for limits when it comes to personal expression.

By SOPHIE SHAW



WONNY LEE & SU MIN PARK, ELOREA

Juicy Jeju Island mandarins, Bosung green tea, and Pocheon jasmine are just a few of the specially sourced ingredients that highlight Elore's Korean heritage. Founded by Korean-American couple Wonny Lee and Su min Park, the brand's core scents are named after the very foundational concepts of Earth, Water, Fire, and Heaven. As a lifestyle and fragrance label—it offers candles and hand creams, too—Elore aims to bring Korea's centuries-old tradition of scent as a method of self-expression into the modern age. In this process, the brand highlights the East's influence in an industry long dominated by Eurocentric noses and notes. "We believe the [Western] geographic origins of the modern-day fragrance industry influenced branding and the use of specific ingredients, and nurtured professionals in the space," the Elore founders say. "However, time is always the great equalizer, and we're seeing some really encouraging changes (and people) at the highest levels of the fragrance industry." Recently, Elore announced its partnership with leading Swiss manufacturer Givaudan and perfumer Linda Song, allowing the brand to continue to further expand its imprint.



JUSTIN McLAMORE, MACK N GNOSH

Turning raw ingredients into something delicious and decadent isn't new to Mack n Gnosh founder Justin McLamore, but now the chef-turned-perfumer is focused on smell rather than taste. "I could very easily commit a taste to memory, and associate it with who I was with and where we were," McLamore shares. "Similarly, when I smell a new material for the first time, I'm thinking of whether or not this takes me to a place or a person. I make perfumes around smells that feel familiar and bring me comfort." You'll notice this in his debut fragrance collection, which is handcrafted and bottled by the perfumer in Atlanta, Georgia.

The floral-forward Fleuride is an homage to his home state of Florida; full-bodied Amarosé suggests the indulgent experience of drinking his favorite wine, Amarone; and spicy V.S.O.P. is a nod to McLamore's preference for the complexity of a cognac Old Fashioned. In Mack n Gnosh's world, the gourmand is often a starting point, but the scents are expertly crafted to only hint at the flavors. "I prefer nuance as opposed to overtness. For now at least," McLamore says.



RODRIGO CAULA & ENRICO PIETRA, AEIR

With scents like Wet Stone, Suede, and Virgin Olive, Aeir's lush fragrances evoke the organic materials they're named after, but, in fact, no natural substances are harmed in their production. The Los Angeles-based ethical fragrance company—co-founded in 2022 by Rodrigo Caula and Enrico Pietra, the design duo who led sustainability efforts at Tesla, worked in Yeezy's Innovation & Future Lab Direction, and created LVMH's first Web3 launch under Rimowa—duplicates the olfactory imprint of botanically derived ingredients through molecular bioengineering. This process flips the script on the emphasis the fragrance world has long placed on natural fragrances—whose environmental impacts, unsustainable practices, and carbon emissions often go overlooked—and introduces a new frontier of fragrance-making. "As newcomers in the space, [we] can feel there is a resistance for change throughout the entire fragrance industry," say Caula and Pietra. "The politics of fragrance will define the future of scent. It's been interesting being a part of this changing of the guard." This shift goes beyond the juice itself, as the co-founders bring their affinity for tech-driven solutions to Aeir, too. The brand is integrated into Web3 with an Aeir ID Membership that gives its community access to a fully circular refill program, exclusive products, and more.



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IN QUALITY, DETAILS, MAKING.

L'

HOMMES

The adage “what goes around comes around” is often applied to fashion cycles. It does not always do the industry justice. This season, fashion may have looked backward in order to spring ahead, but it’s the nuances of silhouette and this season’s softer tailoring that make things feel new, as in our fashion feature “Breezy Point.” The joy of styling menswear makes a gleeful return, and the differences that these little touches and sartorial tricks make are a highlight of “This is Our Youth.”

Films often revisit classic narratives, as is the case with iconic tales such as Bram Stoker’s *Dracula*. Our cover star, Nicholas Hoult, will appear in not one but two upcoming vampire flicks. But just as with fashion, the new films feature twists that reinvent and reinvigorate the well-known. *Renfield*, starring Hoult, and with Nicolas Cage as Dracula, is a modern take, in which the vampire’s familiar finally gets to tell his side of the story. Hoult has also signed on to Robert Eggers’s upcoming *Nosferatu* remake. Here, the actor checks in with his *The Great* costar Elle Fanning to chat about working together, picking up calligraphy skills on set, and Hoult’s penchant for blood-suckers.

We also take a look at *L’OFFICIEL*’s introduction to the Davos scene at this past January’s World Economic Forum in Switzerland, as well as the growing connection between the East and West.

Before Hip hop became a worldwide phenomenon, it was a way of life for a community of people in The Bronx who created their own forms of self-expression. In celebration of Hip hop’s 50th anniversary, two New York City museums are taking a look at the enormous influence this music movement has had since 1973, and how it will undoubtedly impact art, culture, and fashion for generations to come.

At the same time, the return of Indie Sleaze seems almost inevitable, as the late noughties are the next decade in line for a revival. They were championed by Hedi Slimane the first time around, and again at his most recent menswear show at The Wilton in Los Angeles; chronicled in Lizzie Goodman’s account of the 2000s New York music scene *Meet Me in the Bathroom*; and digitally resurfaced in the popular Instagram account @indiesleaze. While many may lust for the pre-TikTok nightlife era of point-and-shoot camera photos, we’re hoping that this time around, the penchant for sporting neon sunglasses after dark gets checked at the door.

Out OF THE Shadows

With over *two decades* of work, *Nicholas Hoult* has cemented his place in the *spotlight*. Now, with not one but *two* vampire films in the works, the actor dives into the *world of the undead*.

Despite what his filmography might suggest—starring as a lovesick zombie in 2013's *Warm Bodies*; reuniting with former *The Weather Man* costar Nicolas Cage to play Dracula's beleaguered assistant in *Renfield*, out this April; and playing an as-yet-unnamed character in Robert Eggers's upcoming *Nosferatu* remake, currently shooting in Prague—Nicholas Hoult promises that he does *not* have an obsession with the undead. He just happened to be offered two exciting scripts centered on vampires.

"With *Renfield*, I thought it was a fun take because *Renfield* is normally a secondary character, and I was like, 'How fun to explore these codependent, toxic relationships in this scenario—a work environment between Dracula and his familiar,'" Hoult explains.

And besides, with over two decades of experience under his belt, he's sure to repeat a motif or two. Hoult first made waves in 2002's *About a Boy*, but it was his role as Tony Stonem on the iconic U.K. series *Skins* back in 2006 that officially put him on the map. Since then, Hoult has appeared in everything from big-title blockbusters, like *X-Men* and *Mad Max: Fury Road*, to more experimental fare, like 2018's critically acclaimed period drama *The Favourite* and 2022's sleeper hit *The Menu*.

The role that has garnered him the most attention to date, however, is playing Russia's Peter III in Hulu's *The Great*, which has earned him two Golden Globe nominations and one Emmy nomination. He stars alongside Elle Fanning in the comedy-drama series—and, exclusively for *L'OFFICIEL*,





I JUST LIKE LEECHES AND ANYTHING THAT DRINKS BLOOD, BASICALLY... *all blood-sucking creatures.*

Hoult speaks with his friend and costar about picking up diverse skills beyond acting on set, dealing with having scenes cut, and working with iconic actors as a child.

NICHOLAS HOULT: I would like to start with something that I think will make Elle laugh: Guess what I'm doing at the moment? I'm practicing my calligraphy. I've got my quill here, my ink. It's going terribly, as always. This goes back to when we were shooting *The Great*, and there was a scene where I had to sign over Russia to Catherine. Behind the scenes, I guess I was meant to have been practicing my penmanship, my quillwork, because I'm truly terrible at it. And I said to Elle in between takes, "Oh, because you're so good at it." And she was like, "No, really I am," and I was like, "BS, it's so difficult. What's going on here?" Turns out, Elle had calligraphy lessons when she was a kid, and writes out the Russian word for *Catherine* in the most beautiful handwriting I've ever seen in my life.

ELLE FANNING: *You had to eat your words!*

NH: You were like, "Now you write *Peter*." And I didn't even know how to write *Peter* in English, let alone in Russian, and it was just dots of ink and blobs and horrible squiggles.

EF: *Do you have to [write using calligraphy] in a scene?*

NH: It is for a scene, but now I know that I'm terrible, so I told them, just as a heads up, "This isn't really my thing, if you want someone to do this." [Laughs.]

EF: *You have to learn how to do so many different things as an actor—that's the fun of it. Nick, you love to learn new activities; I would say that's probably one of your favorite things about acting.*

NH: That's similar for you as well, right? What's your favorite skill that you've learned?

EF: *I had to play the trumpet for Ginger and Rosa, but they cut it out of the scene. I trained for months; I was supposed to play trumpet and then I didn't. But I liked the process of it! That was fun, it was so unusual, and it was something that I never would have done in real life. I had to ice-skate for Somewhere, and that was probably the one I felt most proud of, because I did a whole routine.*

NH: Any that you've kept up?

EF: *Nope! [Laughs.] I leave that in the dust. But you ride your motorcycle! You scoot around on that all the time.*

NH: Yeah, I learned to ride a motorcycle when we did *Young Ones*. That was the skill I've kept, and I was happy to have learned.

EF: *And you're a very good dancer! You do some dancing in Renfield.*

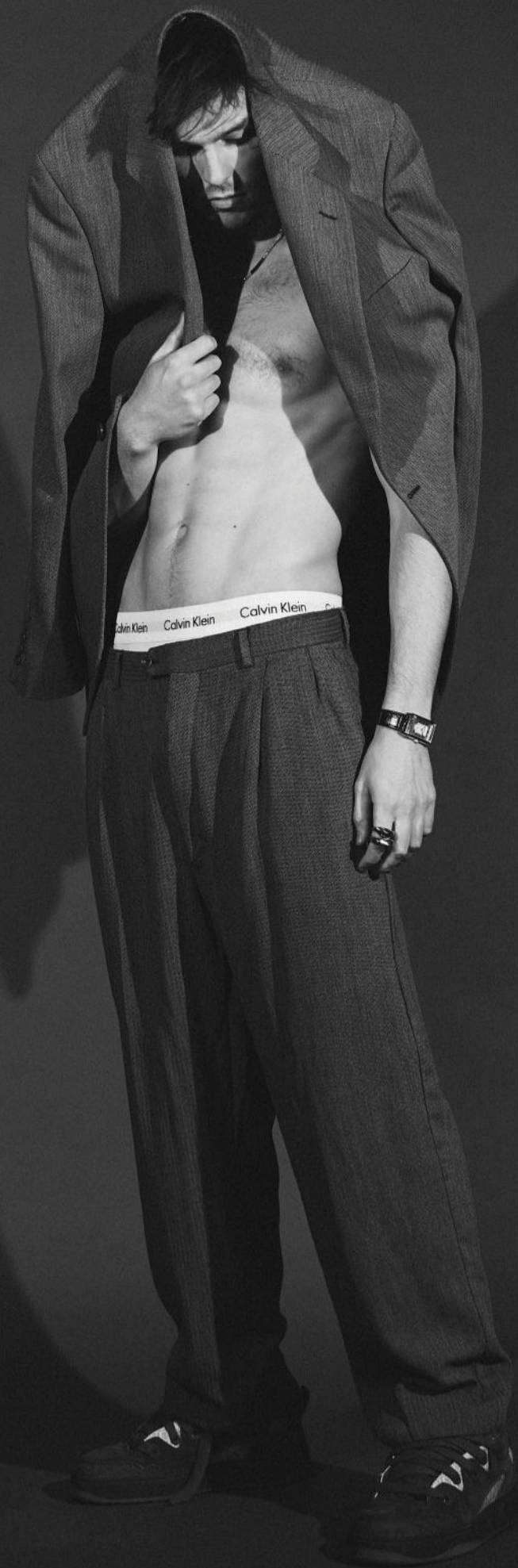
NH: Cut! Gone. There was a whole dance sequence that we practiced for weeks. It was a dream fantasy dance sequence. We shot it all in one night, we had all these amazing dancers, and then it's not in the film.

EF: *That's showbiz, though, isn't it? That happens all the time. Sometimes the things you're most excited about get cut.*

NH: It's been a bit of a learning curve for me; when you get really attached to things in the script, and you put in a lot of effort to learn them, or whatever it might be, and then it just doesn't work in the end.

EF: *Oh, completely. I've definitely had that feeling before. But when I'm acting, I'm editing in my brain at the same time. So sometimes, maybe it's not scenes that are completely cut, but they're edited in a way that wasn't what was in my head. That, for me, can be hard. Inevitably, there's always a reason for it, but you do get attached to the way that you see your vision. Even when you come into work, and I've been imagining the scene a certain way, then the blocking is completely different, the location looks nothing like I imagined it. But that's kind of a part of having to be spontaneous.*

NH: I think I kind of edit along. But there are definitely times when you'll do the scene and you'll be so in it emotionally.





ABOVE—Shirt *JW ANDERSON* Sweater *ZEGNA* Necklace *ROXANNE FIRST*
OPPOSITE PAGE—Jacket and pants *VINTAGE GIORGIO ARMANI FROM CARLO MAZI* Sneakers *DIOR MEN*
Watch *JAEGER-LeCOULTRE* Necklace *ROXANNE FIRST* Ring *ALEXANDER McQUEEN*



And then they'll come to you like, "That was great, but we couldn't see your face." So you have to keep some sort of awareness; that's the trick.

EF: *Oh yeah, I had a scene once—it was a 10-page scene, crying hysterically, one of those big scenes. We finished the take, and everyone was like, "This was incredible; this was it." They weren't rolling. But we're just like, "Okay, we just have to do it again."*

NH: You're good at being objective about that, though. You're always watching edits of the show, and keeping on top of stuff like that, making sure that scenes are really paying off in the right way.

EF: *I enjoy that part. I think we really understand each other; it feels very safe and comfortable. Doing a show like *The Great*, you have to be very uninhibited, and working together in the scenes that we have to do, we're not embarrassed; we're very uninhibited together and feel like we can try things out. We're both going to push each other and challenge each other and be honest with each other. I think we're both very brutally honest, which I respect more than anything. If it's bad, I want [you] to look at me and be like, "Tone it down," and I'll do the same for you.*

NH: There's trust and an ability to push each other and expect a lot. We're both kind of competitive and think of acting

almost in terms of an athletic sort of thing, at times, so it's showtime when you get to set. We have similar approaches to being on set, and are also willing to laugh and take the piss out of each other without upsetting each other. We both know that the other one's capable of really great stuff, so we're willing to push and try for that and reach for it, but then also admit that sometimes it goes wrong.

EF: *I will ask you—I'm warming you up for the press tour when they ask you about this—what's your obsession with vampires? Are you one? Is that why?*

NH: *[Laughs.]* That's it. I just like leeches and anything that drinks blood, basically. Mosquitoes, all blood-sucking creatures.

EF: *I remember you telling me that you had to eat bugs for Renfield.*

NH: I did. I ate quite a lot of bugs. They're dried-out and flavored crickets, though, so they were pretty tasty, to be honest with you. Salt and vinegar was the best; there was a barbecue flavor. But the one that I didn't like was a potato bug that hadn't been flavored, and that tasted quite buggy. It was quite big as well. They were all dried and dead though; I wasn't just randomly picking bugs off the floor.

EF: *If you were a real actor, you would've.*

NH: They made little caramel cockroaches—those were the best ones, actually, apart from that they get stuck in your teeth, but it looked exactly like a cockroach made of caramel. We had this discussion, though, because you were eating dirt in *The Great*. The food and prop team are amazing in terms of a dedication to creating these beautiful things for us to eat. There were two times I put my foot down, though: It was the chicken hearts, because I was like, *I don't want to eat 50 chicken hearts today if I can help it*, and when they had the lard ice cream. I'd been looking forward to it for ages, and I was meant to be gobbling it down, and the fake ice cream they'd made was room-temperature, gritty sugar lard.

EF: *Are you doing a crazy accent [in *Nosferatu*]?*

NH: You know me; I always flirt with an accent, so I was doing that. Then I was working with a dialect coach, and they were like, "Don't do that. That's terrible. That's offensive." *[Laughs.]* No, they were much more political about it; they're like, "It's good what you're doing, but it doesn't necessarily help us with the story." I think it was me consciously being like, *I've just done Renfield; I don't want to end up in the same realm as that*. But then I was like, that's silly: *Renfield* is an action comedy set in modern times and is almost like a spoof, and Robert Eggers is doing a very serious *Nosferatu*, a Gothic horror movie. They're different; I'll be different naturally. But I was trying too hard. Do you ever have that?

EF: *Yeah, and you also create problems for yourself that no one else is thinking about. You're thinking too far ahead. But you had an English accent in Renfield?*

ABOVE—Jacket and sweater **DIOR MEN**

OPPOSITE PAGE—Shirt **PRADA** Pants **BOTTEGA VENETA** Hat **DIOR MEN** Watch **JAEGER-LeCOULTRE**





NH: Yeah, but in that, I'm using more of my own voice, and the language in that is modern, whereas [*Nosferatu*] is more the language of the era—but not in *The Great* way. I don't get to say as many funny things in this. Have you ever done things that you're like, *Oh, I'm in the same world here?* Have you passed up anything because you're like, *This is too similar?*

EF: *I've definitely had that. Normally, it's always about period things for me. Obviously, The Great, we're so much in the 18th century and it's very period, so I am aware of that, because then you just become someone who always does period. I've been in a corset so many times. Also, a casting director once said that I have a very period-looking face. People have also said I look like Bill Hader; there was a Twitter photo of me and Bill Hader side-by-side saying we look alike, which is true. I see it. Who do you look like? You don't look like anyone to me; you look like you.*

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AND THEN IT
JUST *doesn't work*
IN THE END.

NH: Who do I get mistaken for? Basically any young English actor around my age. In the coffee shop not far from me, for a while, I would accept praise for *Me Before You*, a movie Sam Claflin did. This person at the coffee shop was convinced it was me, so I accepted all the praise. They thought I was very good in it.

EF: *Is there anybody that you look up to, actor-wise? Any careers that you want to emulate?*

NH: It's a mix of different people. The people I grew up watching were Robin Williams and Jim Carrey. Do you?

EF: *I mean, Nicole Kidman I've always loved. She's my number one. And I love Carey Mulligan. She always makes the right choices.*

NH: I'd like to see you do a thriller—very dark, action-y, like a *Seven*-type movie—I'd like to put you into that world where it's like, *Oh, Elle's in real danger*. Not because I want to see you in danger! But I just like those movies anyway.

EF: *I've always wanted to do an action movie, where I had to train for it—it seems fun. You've done that a lot; you're always training. You have done a wide variety. I feel like you have a good balance of a lot of things. I'd like to see you do a family-drama-comedy, where it's an ensemble—like an August: Osage County vibe, Rachel Getting Married, something like that. What was it like to reunite with Nicolas Cage?*

NH: I was so excited for him to be coming in to do this, because that was a crazy experience when I was 14, to work with him then [on *The Weather Man*]. I think at that age, I hadn't seen a lot of his work, and I wasn't fully aware of quite how iconic Nicolas Cage was, so it was nice to get to work with him again. I'm almost more in awe of him the second time—but then also, to see him as Dracula is pretty incredible, because it's such an iconic role, but then you put Nicolas Cage into it, and it doesn't get more iconic, in many ways, than those two combined. And also watching the way he works—where his inspiration came from, his dedication—it was really wonderful, and I was very happy to get the chance to work with him again and have a front-row seat.

EF: *I remember you heard that he was going to do it when you were on the set [of *The Great*], and you were so excited. You were hoping that he would say yes, because that was a name that was circling.*

NH: I want to ask if you've had that: someone that you've worked with as a kid, and you didn't fully appreciate who they were in the moment, and then years later ended up working with them again, or just running into them again, and reevaluating.

EF: *I've definitely had that: Jeff Bridges, who I worked with [on *The Door in the Floor*] when I was four. I mean, I had absolutely no idea who he was. I was drawing a lot, and Jeff Bridges and I would draw together because he's an amazing artist. He taught me how to draw legs so it's not just a stick figure. He basically was like, "Okay, legs aren't sticks. You should draw four lines, and then connect them at the bottom." He taught me how to draw.*

NH: That's incredible that you've got that memory of him: Jeff Bridges teaching you how to draw legs.

EF: *I know, but I did not appreciate that it was Jeff Bridges at all.*

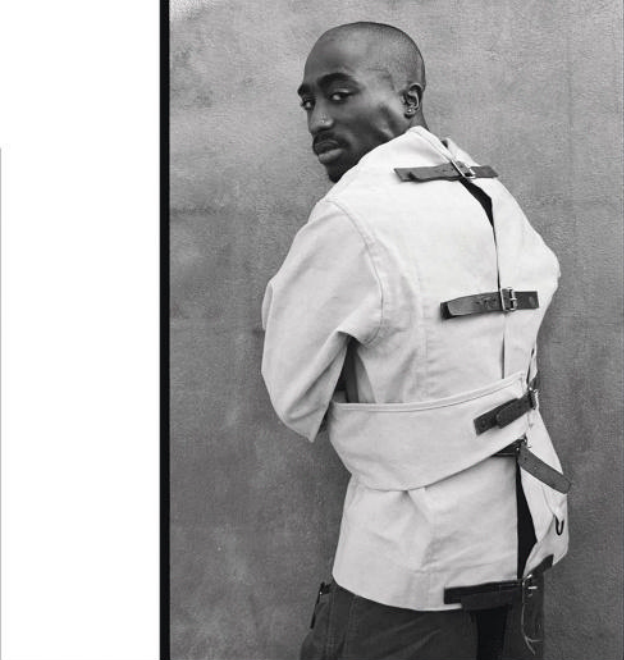
NH: You just thought, *This guy knows how to draw legs!* [Laughs.] I hope he was simplifying it a little bit for you at that point, saying just two lines for each leg.



Hip/hop HISTORY

Two *New York* museums celebrate 50 years of the genre, from early days in the Bronx to *global juggernaut*.

By JANELLE SESSOMS



ABOVE, CLOCKWISE FROM TOP—"Tupac, straight jacket," 1993, by Shawn Mortensen; "Wyclef Jean and Lauryn Hill, East Harlem, New York City," 1993, by Lisa Leone; "A Tribe Called Quest," 1990, by Janette Beckman; "PUBLIC ENEMY - Lafayette & Bleecker, New York City," circa 1986, by Glen E. Friedman. Courtesy of Fotografiska
OPPOSITE PAGE—"Grand Master Flash, Debbie Harry, Fab 5 Freddy, Chris Stein of Blondie and friend," 1981, by Charlie Ahearn. Courtesy of Fotografiska

Before Hip hop became a worldwide phenomenon, it was a way of life for a local community who created their own forms of self-expression. Dating back to the Bronx in 1973, Hip hop came to be through the innovative vision of Black and Brown youth who created art inspired by their lifestyle. Since then, the genre has expanded worldwide and continues to have an undeniable impact on global culture.

The essence of Hip hop lies in its emphasis on unapologetic individuality. Perhaps that's why the genre immediately meshed with the fashion world. It is through this lens that a community of people, who historically had been excluded from mainstream platforms, came to define their own rules and social norms, birthing a new form of self-expression through fashion. Now, five decades after its emergence, Hip hop is just as revolutionary.

Two museums are using this historical marker to celebrate the multidimensional art form. Open through April 23, the Museum at FIT has curated *Fresh, Fly, and Fabulous: Fifty Years of Hip Hop Style*, the first exhibition at the museum that explores fashion through a singular music genre. Curated by Elena Romero and Elizabeth Way, the exhibition will give visitors insights into Hip hop's many iterations.

More than one hundred garments and accessories are displayed, including pieces by Dapper Dan, Tommy Hilfiger, Fubu, Baby Phat, Louis Vuitton, April Walker, Cross Colours, Karl Kani, 5001 Flavors, and Pelle Pelle. Also shown are pieces made iconic by celebrities from past and present, such as Aaliyah's Tommy Hilfiger bandeau and baggy jeans; LL Cool J's bucket hat; Lil' Kim's 2003 Roberto Cavalli embroidered denim jacket and skirt; Run-DMC's shell-toe Adidas

sneakers; Cardi B's vintage Mugler gown, which she wore at the 2019 Grammys; and Beyoncé's custom MCM bustier.

The exhibition demonstrates the evolving relationship between Hip hop and fashion by examining a range of topics: the significance of the unprecedented stylings of Dapper Dan; the crossover into high fashion and collaboration with designer labels; Hip hop artists who started their own fashion lines; and Hip hop's impact on the red carpet.

Also paying tribute to Hip hop's 50th anniversary is Fotografiska New York, with *Hip-Hop: Conscious, Unconscious*. Open through May 21, this exhibition takes a more intimate approach, capturing the evolution of Hip hop from its grass-roots origins leading up to the breakthrough moments when it became an industry in its own right. Through more than 200 photographs, the exhibition draws back the curtain on significant early moments that helped shape the genre into what it is today.

HIP HOP CAME TO BE THROUGH THE *innovative vision* OF *Black and* *Brown youth* WHO CREATED ART *inspired BY* THEIR *lifestyle.*

Subjects such as "the four elements" (rapping, DJing, break-dancing, and graffiti), the role of women in Hip hop, and the social, economic, and cultural zeitgeist of the Bronx in the 1970s and '80s are explored. Each photograph tells an important part of the story, from reportage of the streets of New York to images of early career block parties to highly produced promotional artwork and experimental contemporary portraits that mirror the industry's evolved focus.

While Hip hop remains a global powerhouse that touches nearly every aspect of pop culture, these two exhibitions give a new generation a holistic understanding of the trailblazers who made the juggernaut possible, and shows how today's emerging creatives continue its important legacy.

RIGHT, FROM TOP—"Mary J. Blige, New York City," 1991, by Lisa Leone; "Cardi B in Blue," 2018, by Christian Weber; "Tyler, The Creator posing for WSJ Magazine," 2022, by Campbell Addy; "Quavo & Takeoff, Atlanta, August 2, 2022," 2022, by Kenneth Cappello. Courtesy of Fotografiska
OPPOSITE PAGE, CLOCKWISE FROM TOP—*Fresh, Fly, and Fabulous: Fifty Years of Hip Hop Style*, installation view. © The Museum at FIT; "Style," Lower East Side, NYC, 2002, by Jamel Shabazz; Photograph by Jamel Shabazz. Courtesy of The Museum at FIT







TO THE *Countryside*

Kim Jones' *Spring/Summer 2023*
collection for Dior Men is a
trip to the heart of Sussex and a
historical homage to the
widely influential *Bloomsbury Group*.

For Dior Men's Spring/Summer 2023 collection, creative director Kim Jones evoked memories of summers in Granville—a port town on the coast of Normandy, where Christian Dior himself spent his childhood—and the English gardens of Sussex, where Jones spent time growing up. More precisely, near Lewes, where a circle of artists, writers, intellectuals, and philosophers known as the Bloomsbury Group met often during the first half of the 20th century.

There was the post-impressionist artist Duncan Grant, whose work encompassed portraits, still lifes, and landscapes. Around him gathered a constellation of talents—the painter Vanessa Bell and her sister, the iconic, trailblazing Modernist writer Virginia Woolf; the painter and art critic Roger Fry; the economist John Maynard Keynes, one of Grant's great loves; and more. The group held salons at Charleston Farmhouse—the home and studio of Bell and Grant—and at Monk's House, where Woolf lived, a few miles away. Freed from Victorian ideals and norms, the group shifted their focus

By **BAPTISTE PIÉGAY**



to the pursuit of pleasure and emphasized the importance of personal relationships. Their politics were liberal, and the landscape in which they discussed their ideas was lush, if a bit overgrown. “The Bloomsbury Group in total were intellectually a force to be reckoned with, yet at the same time their paintings are decorative and easy to live with. As time goes by they have become friends and part of the fabric of living,” says singer Bryan Ferry, who collects works from the group.

Ferry, a friend of the house of Dior and a living icon of English music lore, discovered the Bloomsbury Group on a trip to New York City. In the 1970s, Ferry visited former classmate and artist Mark Lancaster stateside when he was on tour. At the time, Lancaster worked with Andy Warhol, Jasper Johns, and Merce Cunningham, while Ferry had just purchased an older house back in England. Lancaster showed him a portrait of Vanessa Bell, and the rest is history. “The first picture I acquired was a Duncan Grant still life, which set the tone for the rest of the collection. It was mainly Bloomsbury artists but also work by their contemporaries working in London

THE
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IN TOTAL
WERE *intellectually*
a force TO
BE *reckoned with.*

ABOVE—Charleston Farmhouse. Photographed by Lewis Ronald. © The Charleston Trust
OPPOSITE PAGE—A look from Dior Men Spring/Summer 2023. Photograph by Brett Lloyd
PREVIOUS PAGE—The runway at Dior Men Spring/Summer 2023. Photograph by Kristy Sparow/Getty Images

at that time, such as Sickert, John, Nevinson, Wyndham, Lewis, and Orpen. They were all artists I'd read about as a student, but had not been within my field of interest until I began collecting."

Art of all forms often influences fashion, and this is not the first time Jones has referenced 20th century writers in his work. His Fall/Winter 2022 collection for Dior Men was inspired by the Beat Generation, and was part runway show, part exhibition of rare books and manuscripts from the likes of Jack Kerouac and Allen Ginsberg. It is with this same enthusiasm that Jones evoked the English countryside and the works of Woolf—with luminous silhouettes, floral motifs, pastel hues, sensual cuts, and bucolic poetry.

The collection combined technical fabrics with relaxed tailoring; models walked through a runway-turned-garden in double-layer shorts, zip-up vests, sharp blazers, and gardening hats. A soft color palette of grey, rose, khaki, and

powdery blue nodded to Jones' romantic inspirations, while elements of Grant's vibrant paintings were embroidered on sweaters and sheer tops. In September 2023, some of the garments will be featured in an exhibition by the Charleston Trust, which opened up their archives to Jones as he was designing the collection. The exhibition, titled *Bring No Clothes: Bloomsbury & Fashion* and curated by fashion critic and author Charlie Porter, will be the first major exhibition on the fashion of the Bloomsbury Group.

"I've long admired the house of Dior for its marvelous artistic creations, and Kim Jones is an incredible talent working in a highly competitive field. Like the Bloomsbury group of artists, he has a very strong work ethic, and like them he draws inspiration from many sources," says Ferry. "I imagine that Kim, like me, finds a beautiful sense of calm in their work. It's interesting how we've both embraced the art of a century ago, which seems so far removed from the fast-paced worlds of fashion and music. Artists tend to thrive on contrast."







BREEZY *Point*

Softer *tailoring* and relaxed
textures make for an
airy, *windswept getaway*.

Photography FREDERICO MARTINS *Styled by* PAOLO TURINA







Top and shorts **VALENTINO** Ear cuff **MACABRE GADGETS**
OPPOSITE PAGE—Jacket and Pants **ZEGNA** Boots **LOUIS VUITTON MEN'S** Ear cuff **MACABRE GADGETS**
PREVIOUS PAGE—Blazer, pants, shoes, and hat **DIOR MEN**







Coat and skirt **MOSCHINO** Shorts **COS** Boots **LOUIS VUITTON MEN'S** Socks **DIOR MEN**
OPPOSITE PAGE—Shirt, pants, and hat **HERMÈS** Choker and ear cuff **MACABRE GADGETS**
MODEL: Braien Vaiksaar HAIR: Rui Rocha GROOMING: Patricia Lima CASTING: Caterina Matteucci PRODUCTION: Lala Land Studios





SOAK *Up the* Sun

Gear up for *warmer days* with sturdy-yet-luxe *carryalls*,
fisherman *sandals*, and statement *shades*.

Photography JUNICHI ITO





Sandals *LOEWE*
OPPOSITE PAGE—Bag *BRUNELLO CUCINELLI*
PREVIOUS PAGE—Shoe *AMI PARIS*







Necklace *DIOR MEN*
OPPOSITE PAGE—Sunglasses *LOUIS VUITTON MEN'S*





Bag *TOD'S*
OPPOSITE PAGE—Watch *OMEGA*
PROP STYLIST: Liz deSousa



Making MAGIC

KidSuper founder
and Louis Vuitton guest designer
Colm Dillane reflects on his
journey from screen printing t-shirts
to the *runways of Paris*.

Bursting with youthful energy and enthusiasm, Colm Dillane talks about making graphic tees in high school with the same exuberance that he speaks about his recent shows at Paris Fashion Week. In fact, Dillane's personal story is one of wonder, perseverance, and dedication to his craft. Raised by his mother, a Spanish artist, and his father, an Irish fisherman, Dillane and his family moved between New York, Wisconsin, Chicago, and Mexico, before settling in NYC when he was 13—with the young Dillane's varied interests also adding to his travels, including a stint playing soccer in Brazil before he went on to study math at New York University. In the process, KidSuper, his homespun streetwear brand and creative studio, evolved from youthful endeavor to the centerpiece of his creative and professional life.

With no formal art or design training, Dillane has gone against the odds to navigate KidSuper from small Brooklyn storefront into internationally recognized brand that has collaborated with the likes of Puma and Stuart Weitzman. His entrée into high fashion came with his unlikely planning of a runway show during Paris Fashion Week Men's in June 2019; Dillane has received industry accolades for his collections since. In January 2023, the designer presented his Fall/Winter 2023 collection in Paris via a comedy show hosted by Tyra Banks, just two days after making headlines for Louis Vuitton's Fall/Winter 2023 Men's collection as the house's first guest designer since the passing of Virgil Abloh in 2021.

By JENNIFER SAUER







Now, in his latest venture, Dillane is bringing his bright, pop-infused styling to a limited-edition run of Superplastic's art toys. The collectible and entertainment company also teamed up with legacy fashion house Gucci last year. Here, *L'OFFICIEL* speaks with the designer about his creative journey, and the magic and possibility of the many moments along the way.

L'OFFICIEL: *You have built your career over many years of hard work. When you look back at your trajectory, what stands out to you?*

COLM DILLANE: Well, there was converting my dorm room into a store. I remember the day—I had the spray can in my hand, and I was like, “I should not spray this.” And then I was like, “Fuck it. Let me spray paint the wall.” Looking back now, that set the trend of creating spaces where people come to congregate. Getting kicked out of my dorm inspired me to get a space in Brooklyn, which I found on Craigslist. The only reason I picked the space was because it had a bathtub, and I thought, *This is a store that has a bathtub that I can live in.* And that was a moment of magic because I didn't even really look at the location, and it ended up being one stop from Manhattan, right next to [the streetwear brand] Mishka. Then I threw a big opening party, and the next month, no one came into the store. So many people would have been disheartened, but to me, this was another moment of magic. I decided that I would

make the space so cool that people would *want* to come. I built a recording studio in the basement, I turfed the backyard, I built sewing machines, and I had a photo studio. I don't know if I should even say this, but I stole a vending machine door to be the door for the recording studio. Even if it wasn't the best studio, it was the coolest. That led to musicians wearing the brand, and that led to the basement going platinum. [*Ed. note: Dillane invited the musician Russ to use the studio, and the resulting album, 'There's Really a Wolf,' went platinum.*] Then, from there, I started making merchandise, album art, and music videos. That was also a moment of magic.

LO: *When did you become interested in incorporating high fashion into your work?*

CD: Actually, someone walked into the store and asked what was next. I jokingly said, “Paris Fashion Week.” The girl she was with repped a French company that works with Paris Fashion Week, and she asked if I wanted to meet her boss. When I got there, he asked what kind of venue I was looking for, and I said, “Well, it would be cool to have a bullfighting ring,” which is kind of circular because my mom is from Spain. When I left, I thought, *Did I just plan a Paris Fashion Week show?* So, there were even moments of magic when I doubted myself, but no one else did.

LO: *How does your collaboration with Superplastic, “KidSuperplastic,” build on everything you have created so far?*

CD: I think one of the coolest parts is that each toy has a real paintbrush attached, so there is an actual use to it, besides it being a beautiful sculpture. I also like the idea of it overseeing you in a way, or inspiring you to pick up a paintbrush. At the heart of KidSuper, there is this idea of pushing you to make something, or pushing you to be a part of something greater. There is a little bit of magic in making you feel like this is the day you are going to do something special: Take the leap.

LO: *With KidSuper, you have taken a very authentic, out-of-the-box approach. Do you feel that that has contributed to your ascent?*



ABOVE—Louis Vuitton Men's Fall/Winter 2023 show in Paris

RIGHT—Colm Dillane photographed by Gio Staiano

OPPOSITE PAGE, FROM TOP—KidSuper's Fall/Winter 2023 show in Paris;

A figurine from KidSuper's collaboration with Superplastic

PREVIOUS PAGE—Colm Dillane outside the Superplastic store in NYC



I ALWAYS FELT MYSELF TO BE A *little* bit of an underdog. AND NOW I am here.



cd: I didn't have a preconceived idea of what I needed for success. I was just genuinely passionate and excited about making things. I was so energized by my ideas that I never slowed down. I also never compared myself to other brands because I didn't even think that it was really possible to be in the same league. I was so happy that, *Wow, I just made a t-shirt and now this person is wearing it, and now I am designing this person's album cover and, oh my god, I did an art show and people are buying it.* I always felt myself to be a little bit of an underdog. And now I am here, and it is a kind of bizarre but cool realization. KidSuper is really just a testament to hard work, good ideas, and talent breaking down what you think fashion needs.

ro: What would you say to your 14-year-old self?

cd: I would not have expected me to be here. If you ask my 14-year-old self, I didn't even think that it would be possible. What I did best was that I was really excited and truly, genuinely grateful for all my opportunities. I didn't take anything for granted, and I never felt like I deserved something; I didn't skip any steps. I was very true to myself and to the vision. And now, here we are.



THIS IS OUR YOUTH

Even *tailored looks* are bursting with the
joyful freedom of adolescence.

Photography FILIPPO TARENTINI *Styled by* JANOU MONTEAGUD





ABOVE, FROM LEFT—Shirt *DSQUARED2* Pants and boxers *MSGM*; Shirt and shorts *FENDI* Bracelet *EMANUELE BICOCCHI*
 OPPOSITE PAGE—Coat, top, and shorts *DIOR MEN* Boots *SONORA* Socks *GUCCI*
 PREVIOUS PAGE, LEFT—Vest and pants *LARDINI* Belt *CELINE HOMME BY HEDI SLIMANE* Bracelet *EMANUELE BICOCCHI*
 PREVIOUS PAGE, RIGHT—Top and pants *BOTTEGA VENETA* Boots *CELINE HOMME BY HEDI SLIMANE* Bracelet *EMANUELE BICOCCHI*







ABOVE—Sweater, shirt, and socks *PAUL & SHARK* Shorts *AMI PARIS* Sneakers *DIADORA* Bracelet and necklace *EMANUELE BICOCCHI*
 OPPOSITE PAGE—Shirt, pants, and belt *ETRO* Top *AMI PARIS* Boots *CELINE HOMME BY HEDI SLIMANE* Bracelet and ring *EMANUELE BICOCCHI*
 MODEL: Chandler Frye *IMG MODELS* HAIR: Gabriele Marozzi GROOMING: Mattia Andreoli
 CASTING: Simone Bart and Irene Germano PRODUCTION: Rita Rainis PHOTO ASSISTANT: Simone Filpa STYLIST ASSISTANT: Helena Pardo



Reaching for DREAMS

Architect *Joseph Dirand* has yet to meet a project he didn't like, imbuing a bit of *Frenchness* into his *expansive work*.

Joseph Dirand doesn't want to be backed into a corner. The French architect's many projects are wide-ranging, from a former American embassy-turned-hotel in London; a private island in the Bahamas that is being built from the ground up; hull-to-interior makeovers of megayachts; and even designing guest cabins for the French company Zephalto, which offers low-carbon balloon voyages into the stratosphere. Dirand uses each project to adapt his designs to their specific location, and to tell a story that is in harmony with the environment and culture.

Dirand's education began when he served as a photo assistant to his father, Jacques, who was an interiors and architecture photographer. The younger Dirand found himself attracted to the minimal, post-war architecture of the 1950s, as well as to the artistic movements of the '60s, such as Land Art. According to Dirand, his taste was developed early on, due to the visual database he accumulated through assisting his father's work. While studying interior architecture at the École Nationale d'Architecture de Paris-Belleville, Dirand split his time between academics and commissioned projects, with requests accumulating to the point of him having to ask his professors to adjust his schedule.

Today, Dirand is working on more than 25 projects in the United States and Europe. Dirand describes his style as "Ornamental Minimalism." Though the words may suggest opposing concepts, the idea of balance is achieved, in which nothing need be added nor removed. "Nothing is useless; everything conveys a sensory experience that we cannot do without," he says.

L'OFFICIEL: *How did you decide to be an architect?*

JOSEPH DIRAND: I always wanted to do this job, and was introduced

to it through my father. He was one of the greatest architectural and interior photographers in the '70s, and shot for *The World of Interiors*, *Architectural Digest*, and *Vogue*. I started thinking about places by imagining the photos they could generate.

As a child, I was especially attracted to the homes of architects and other creators, like Frank Lloyd Wright, Le Corbusier, and Luis Barragán. Their houses were filled with works by artists, ceramists, sculptors, stylists, and photographers: people who have surrounded me throughout my childhood, and whose conversations have led me to a very broad cultural openness.

L'O: *Tell us about designing boutiques for Balmain, Pucci, Balenciaga, Rick Owens, and Chloé.*

JD: [For the Balmain boutique] I had recreated this idea of the haute couture salon in resonance with the brand, and which juxtaposed the old world with the more experimental, young vision of [creative director Christophe Decarnin]. I had imagined a very minimal mirror, like a set of a Kubrick film. There was this tension between the past, heritage, and modernity. It was a new way of telling fashion based on experience. This project put me on the radar for other luxury groups.

[For the other boutiques] we worked for such different and almost opposite brands. I had to tell their stories by immersing myself in their worlds, in what they wanted to convey, and to imagine the most appropriate message to accompany them. I spent a lot of time with these creators, and each project asked me to constantly reinvent myself, because they had nothing in common. It was a very rewarding five-year period, and then I felt like I had tried all the styles, in different places, in different countries. I finally started to lose the motivation to continue this exercise.

By LAURE AMBROISE



VO: *How has your approach to design changed over time?*

JD: I've expanded my understanding of the experience of a space beyond the look, with both the physicality of a room in its ergonomics, in its feeling, but also the importance of being able to break down each moment of life of the people who will live in it, so as to make them as magical as possible.

VO: *How do you maintain Frenchness in your designs?*

JD: As French people, even Parisians, we certainly live in a country with a lot of heritage. We are nourished by an art of

living in which everything counts, whether it's gastronomy, fashion, music, hospitality, or art—they all are extremely rich, even if we are very critical and never really satisfied. We always want to go further. We have this classical education and at the same time, this creative soul. Italy is similar: with different roots, but we share the same fundamental approach. We're almost like brother and sister. Our architectural and interior design signatures have always been among the best, in all periods, and despite style revolutions.

ABOVE, CLOCKWISE FROM TOP—Sitting area from a residential project in Frankfurt; Corridor and living room from a project in Paris; Joseph Dirant photographed by Cerrutti Draine



Where EAST Still Meets WEST

AMTD has embarked on a *new active role* in the cultural sphere with *L'OFFICIEL*.

By LAUREN EASUM

Troubling headlines can make the world seem like it is breaking apart—from wars and geopolitical tensions to economic uncertainties. But these developments show the importance of having connectors who can bridge East and West, to bring together the best of diverse worlds in their combined strengths, to embrace an open diversity that accommodates differences and appreciates commonalities. We need these connections now more than ever to tackle the world's biggest problems, including pandemics, climate change, and food insecurity.

Hong Kong is one of the world's most important connecting hubs, as it is uniquely positioned to link China with the rest of Asia and the West. This is evident in the central

flow of capital markets and treasury; trade and logistics; and art and culture. AMTD Group epitomizes this centrality, as a diversified conglomerate rooted in Hong Kong with subsidiaries in New York and Singapore, serving clients in major markets all around the world. Moreover, AMTD has embarked on a new collaboration in the cultural sphere with *L'OFFICIEL*, the venerable 100-year old fashion media house based in Paris.

Culture may feel like a “soft” aspect of business, but can indeed be a powerful connector in linking values and beliefs across communities. Culture enables us to see each other not just as numbers on a computer screen, but as fellow human



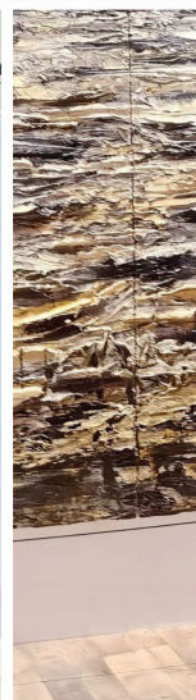
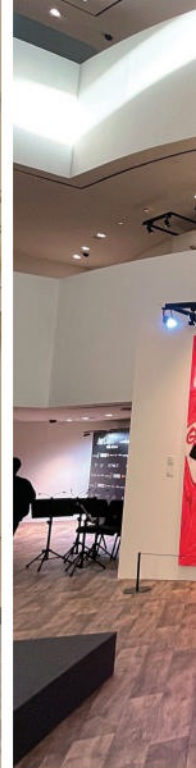
beings, and can remove the barriers that separate us physically and geopolitically.

Hong Kong has always been a city where East meets West. Its stock exchange is where mainland China's largest companies are publicly listed, as well as where Italy's Prada and France's L'Occitane are listed. Chinese corporations also list green bonds to further the national mission to reach net-zero carbon emissions by 2060. Hong Kong is the gateway for global capital to access Chinese domestic securities and wealth products.

The city is the largest market for offshore RMB, which is playing an increasing role in financing global trade. It

has become the center of digitization drives, including experiments for central-bank digital-currency (CBDC) for cross-border payments. Hong Kong is both international, with a legal system based on common law, and within the People's Republic of China, with extensive business, familial, and cultural links to Southeast Asia, Europe, Australia, and North America.

AMTD has built itself as a "super-connector," with an ecosystem that reflects Hong Kong's international nature, referred to as the "AMTD SpiderNet." It allows entrepreneurs, businesses, and industry leaders to collaborate and create value larger than the sum of its parts.





As part of its ongoing commitment to the cultural exchange and connectivity of Hong Kong, AMTD has supported “Le French May,” a longstanding annual celebration of French culture in Hong Kong. Furthermore, under the leadership of Chairman Calvin Choi, AMTD is now becoming a cultural player in its own right.

The addition of *L'OFFICIEL* to the SpiderNet ecosystem extends AMTD’s role into the cultural sphere: media, fashion, art, pop culture, and haute couture. AMTD has also recently announced its acquisition of the Vivienne Tam brand, a global fashion house with its own roots in Hong Kong. This development mirrors Hong Kong’s evolution into a global cultural hub, with ancient roots, a buzzing gallery scene, and brand-new, world-class museums and concert halls.

Fashion and art have always been linked to generous support and patronage, from the Medicis in Florence to post-war New York. The rise of Asian prosperity has enhanced the cultural power of the Pacific Rim, enriching the global culture. In this environment, cities with an “East-meets-West” cultural adaptability become entrenched capital cities. AMTD, with *L'OFFICIEL*, is now at the heart of this global trend. As a conglomerate, AMTD also has financial services and a digital platform under its belt, which are the necessary elements to bring culture into the metaverse.

The French government has recognized AMTD and *L'OFFICIEL*’s unique role in promoting French culture and lifestyle in Asia. It has appointed Calvin Choi, Global Chairman of *L'OFFICIEL*, and Marie-José Jalou, a member of *L'OFFICIEL*’s founding family, as *Chevaliers des Arts et des Lettres*.

AMTD and *L'OFFICIEL* have begun co-creating exhibitions that link artists from the East and West, promoting cultural exchange. For example, they presented an art exhibition curated by Jay Chou—the King of Mandopop, collector, and curator—in Singapore at the end of 2022.

AMTD Group is a longstanding global strategic partner associate of the World Economic Forum. In previous years, it has hosted events that showcased important country themes, such as the “Greater Bay Area,” an ongoing strategy promoted by the Chinese government to further integrate Hong Kong, Macau, and the nine cities of neighboring Guangdong Province into a super-region.

Tumultuous times may not be going away, but they are not the only story. Globalization is changing, but it is here to stay. Being global used to refer to manufacturing. Today, it is more about services, including e-commerce, capital flow, and the borderless possibilities of digital platforms. Art and culture are at the forefront of this new phase of globalization. Hong Kong, as a cultural hybrid, is the lynchpin of this 21st century connectivity, and AMTD Group is one of the homegrown players well positioned to move in this direction.



calvin CHOI

MISSION-IMAGINATION-ACTION

On this incredibly *fast-moving highway* in which many new lanes are *emerging* and *merging* while others are just disappearing, one driver is *solidly in control* and *forging a new path*: AMTD's Calvin Choi.

By LAUREN EASUM Photography TOMMY DO Styled by JENNIFER EYMÈRE



Mission, imagination, and action define AMTD Group Chairman Calvin Choi. Many visionaries and successful entrepreneurs have the intuition to imagine outside the known boxes, often subscribing to the definition of insanity that is widely misattributed to Albert Einstein: “Insanity is doing the same thing over and over and expecting different results.” Our world is going through incredibly rapid transformations, some planned, some unplanned, and some through a completely natural evolutionary process. Some of them will bring forth positive societal value while others, if left unchecked, may spin out of control. So many new social, economic, environmental, ethical, and technological parameters that did not exist less than half a century ago suddenly appear in front of us, posing challenges but also offering opportunities.

Nonetheless, on this fast-moving highway, where many new lanes—both physical and digital—are emerging and merging while others are just disappearing, one driver is bravely steering ahead and navigating in visionary ways his AMTD transporter, taking the lead and paving the way for many others. Choi is an effective, mission-driven individual with a clear sense of purpose. His most important goal is to create and enlarge value for everyone at stake, including partners, clients, and employees, and defining the community from the perspectives of AMTD group, while extending to the outside world, forming an ecosystem known as the “AMTD SpiderNet.” Choi is driven by a commitment to building a network of organizations in which dignity, respect, and innovation are uncompromisingly practiced. People who know Choi always praise him for his energy, giving momentum and drive to the spirit of others. He likes to imagine and re-imagine; think and re-think; and most critically, act decisively and practically, aiming for results. In his convocation address to students at the University of Waterloo, where he was awarded an honorary doctorate degree, Choi said: “*Ask, maintain, teach, and deliver* are the four words I live by. In fact, the first letter of each of these words spell out AMTD—the name of the company I launched. It started with an idea: to do things better and smarter, and today, it has grown to a diverse group of holdings including financial services, digital solutions, media and culture, education, and property businesses. I refer to AMTD’s growth plan—my IDEA strategy—based on the premise that no idea is a bad idea, but they must be practiced, torn down, built up, and refined.”

In 1921, *L’OFFICIEL* was founded in Paris by the Jalou family. Just over one hundred years later, in 2022, Choi decided to buy the magazine. The AMTD Chairman imagined a world in which digital platforms, fashion, lifestyle, and art can come together to create something new. These elements are as globally diverse and interconnected as AMTD aims to be, and Choi is the force that brings them together and mobilizes them.

In November 2022, AMTD announced the acquisition of Vivienne Tam, the fashion brand founded by the world-renowned designer. Tam was born in Guangzhou, and moved to Hong Kong when she was three years old. She attended Hong Kong Polytechnic University before forming

her company, inspired by Chinese culture and design, modern fashion, and East-West fusion. Tam’s brand is just one of the rapidly growing cells within the SpiderNet that is the centerpiece of Choi’s AMTD IDEA Group—a subsidiary of AMTD Group—a diversified world conglomerate that has placed Choi on some of the world’s most influential lists.

Anything that occupies a position within Choi’s AMTD world emerges through purposeful, sustainable growth, with integrity and belief that everything is better shared. Respect is the seed of the future flowering in all of AMTD’s ventures.

Choi appreciates *L’OFFICIEL*’s uninterrupted, century-long heritage and influence, and the Jalou family continues to stay involved in various executive functions of *L’OFFICIEL* in the SpiderNet ecosystem, with Benjamin Eymère as its CEO. (Eymère’s grandfather had been *L’OFFICIEL*’s creative director and Chairman for almost a century.) This acquisition represents the first-ever successful global takeover by a Chinese company of a world fashion media powerhouse.

Choi has approached his new venture with a clear strategy for a sustainable future. He has great regard for the unparalleled historic cultural influence of France on the world stage. Choi and Eymère have a shared understanding of the forward-looking strategy, enjoy listening to each other’s ideas, and are optimistic about the company’s exciting path ahead. Choi is building the next hundred years and beyond for *L’OFFICIEL* based on his dream to create an inclusive, sustainable media platform to serve as the voice of fashion, entertainment, and culture, transcending current norms. Entry into the SpiderNet opens up access to and cross-pollination with the massive talent pool, activities, ventures, and resources of the AMTD world. These encompass the diverse aspects of global human day-to-day activities, surrounding Choi’s IDEA strategy, which represents the “International connectors,” “Digital solutions,” “Education and training,” and “Assets and services.” “It is about the totality of a journey—about a lifelong process of building and developing our organization’s mission. The whole process should train us and equip us to be better people along the way, and build AMTD into a sustainable company with strength and uniqueness in the long term,” Choi says.

Following Choi’s key principles, Eymère devised the execution steps to “grow a global brand by respecting where it has come from. That is its intrinsic value, and innovate without boundaries to grow by embracing all the synergies stemming out from the SpiderNet.” Eymère further elaborates that “our clients trust us. That’s because our voice has been heard for one hundred years. This is not new media created without deep roots; it’s not social media, which comes and goes. We are a voice—consistent and open-minded—and we are the official *L’OFFICIEL*.” Eymère and his team are leveraging the whole ecosystem, expanding the media property with the combined strengths of the Jalou and AMTD families. “The ecosystem is the entire family of partners, clients, the East



side of connectivity, the West side of the relationship—the combined network and circle.”

Choi shares candidly that his greatest challenge is talent recruitment, not at one point in time, but consistently, continuously, bringing in the very best of the best from each region in the world to support the energy of transformation in the dynamic ecosystem he is building. There is a constant need for innovation, new ideas, new energy, and new means to communicate with upcoming generations who will inherit the future of our planet.

Choi has enough accomplishments at a young age. With the deep experience of both East and West from an education in North America and a career in Asia, he is attracting a lot of attention. Choi has significant accomplishments to back up the spotlight. He has worked in the financial industry for decades; AMTD reached unimagined heights within a few years of Choi assuming its helm. AMTD now has two listed companies under its belt, including the first-ever NYSE and SGX dual listed company. AMTD had the foresight to invest in the emerging FinTech market when it was in its infancy. Choi partnered with Hong Kong Polytechnic University to create the first ever FinTech academy in Asia, delivering Doctoral Degrees in FinTech programs. Again, Choi is leveraging and cross-pollinating diverse relationships and connections. Eymère is now working across those same relationships to explore partnering with PolyU, among other academic partners, to create digital fashion collectibles from *L'OFFICIEL*'s archives of over a million images. Choi has projects in the metaverse. Choi was granted *Chevalier des Arts et des Lettres* by the Ministry of Culture of France in 2022; awarded “Top 10 FinTech Leader,” “Singapore FinTech Leader,” and “Asia FinTech Leader” in 2021, 2020 and 2019 by the Monetary Authority of Singapore and the Singapore FinTech Association; named “Asia’s Most Influential” by the Tatler in 2021; granted “Guangdong-Hong Kong-Macao Greater Bay Area Outstanding Contribution Award” by Hong Kong Ta Kung Wen Wei Media Group, Hong Kong Chinese Enterprises Association, and the Federation of Hong Kong Guangdong Community and Greater Bay Area FinTech Promotion Association in 2021; “Young Global Leader” by the World Economic Forum in 2017; and selected by the *Institutional Investor* magazine as one of the global “FinTech Finance 35” in 2016.

Choi is appointed as a member of nationwide Executive Committee of All-China Federation of Industry and Commerce; a member of Hong Kong Cyberport Advisory Panel under the Hong Kong SAR Government and a member of Hong Kong Government’s Prisoners’ Education Trust Fund Investment Advisory Committee. He has been appointed as the Vice Chairman of China Young Entrepreneurs Association, being the first ever appointed nationwide Vice Chairman representing Hong Kong and Macau. He also serves as the President of Hong Kong Islands Federation; is Vice Chairman of Greater Bay Area Homeland Youth Community Foundation; Chief President of the Hong Kong Youth Association; the Honorary President of the Hong Kong Federation of Journalists; and the Honorary

President of Hong Kong Army Cadets Association. Choi also serves as the Board Director of ASEAN Financial Innovation Network, which was founded by the World Bank, Monetary Authority of Singapore, and ASEAN Bankers Association. He also serves as a member of the International Advisory Council (China) of Singapore Management University.

Choi calls himself an international connector. He is being modest. Choi is a 21st century dream maker, creating a safe, resource-rich platform for creatives and entrepreneurs across all industries—like Eymère and Tam and all other invitees to the SpiderNet—to incubate the culture of the new world across the enterprises of diverse industries. While the world may be awash with new technology, undiscovered talent, unidentified needs, lost critical communications, who else is creating a single platform where a diverse mix of well established and brand-new entrepreneurs can plug into a massive welcoming growth medium in which pioneering ideas can be given the space to flourish? Where else can someone coming from an iconic publishing family have daily access to the elite of sister industries to share and exchange best practices,

GO *out there,*
BE *brave,*
AND BE *bold.*

cutting-edge technologies, and explore the future of diverse business platforms within a safe collaborative space? Why is Choi building this platform? What is his motivation? His passion is to empower the creatives and the thinkers of the world, not only those who have already made a name for themselves to whom he is offering a room in which to challenge themselves to grow even bigger. Choi is funding dozens of AMTD scholars to make an impact around the world. How many great ideas get swept up by a janitor at the end of a school day in any educational institution due to the rigors of the daily grind? He doesn’t want simply an East-West fusion, he wants an East-South-West-North fusion. Choi derives his energy and satisfaction by relentlessly investing in the youth and talent of tomorrow, regardless of naysayers.

His intent is soft and without ego: He seeks to employ diverse value—a “One World” concept in which a consistent approach of empowerment is unleashed to deliver strengthened solutions across combined platforms. “An entrepreneur has to be brave in the new world,” as Choi put it in his final words at the University of Waterloo convocation: “Go out there, be brave, and be bold.”

OPPOSITE PAGE—Jacket, shirt, and pants *BERLUTI* Sneakers *MONCLER GRENOBLE*
GROOMING: Celine Charpentier PRODUCTION: Joshua Glasgow
STYLIST ASSISTANT: Kenzia Bengel de Vaulx



L'

L'OFFICIEL^{AMTD} COFFEE



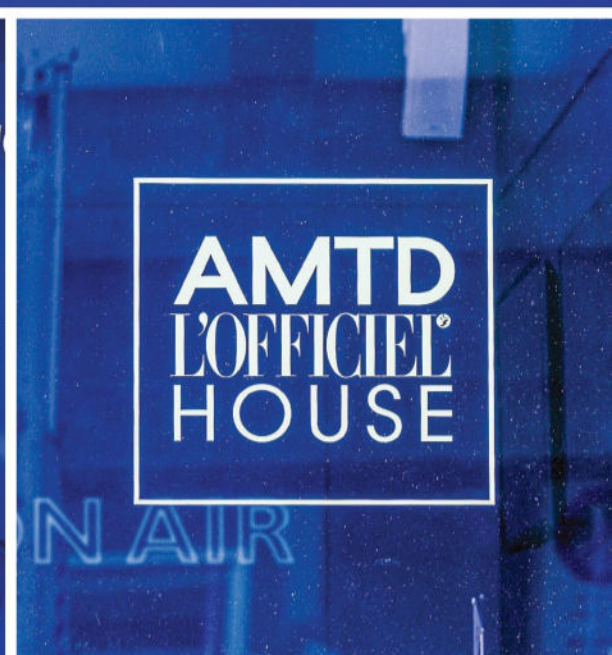
DAVOS Diary

AMTD 尚乘



At the *World Economic Forum* in Davos, Switzerland, *L'OFFICIEL* and *AMTD IDEA Group* hosted discussions on *Web3*, *digital identity*, and fostering connections between the *East and West*.

By LINA LEVEIN



In January, government leaders and business professionals from all over the world gathered in Davos, Switzerland, for the 2023 World Economic Forum, an annual conference that fosters discussions about the current state of international affairs. “Cooperation in a Fragmented World,” the headline of the annual meeting, is a call for collective action. With an emphasis on open dialogue, solution-seeking, and connectivity, the five-day-long program focused on the power of virtual property, security of digital identity, and, of course, the importance of art and culture in regard to co-creation.

Together, *L'OFFICIEL* and AMTD hosted five panels, featuring an array of business experts, actors, and artists, including *L'OFFICIEL* SAS Inc. CEO Benjamin Eymère and Hong Kong Film Award Best Actor Winner Vincent Wong Ho Shun, who offered their own perspectives about the industrial benefits of Bitcoin and other cryptocurrencies. As one of the world’s foremost cultural and artistic hubs, Hong Kong was at the center of conversation. The experts discussed how bringing the Eastern and Western Hemispheres together could generate decentralization and wider collaboration. Here, a summary:

HK ENTERTAINMENT + GAMING + NFTS POWER + ASIA LANDSCAPE AND DEVELOPMENT

Co-founder and Executive Chairman of Animoca Brands Yat Sui, CEO of *L'OFFICIEL* SAS Inc. Benjamin Eymère, Hong Kong Film Award Best Actor Winner Vincent Wong Ho Shun, and Chairman and CEO of Ledger Pascal Gauthier came together to discuss the power of virtual property, world connectivity, and cyber safety. Sui shared how owning physical property is one of Hong Kong’s largest concerns, so for younger people, opportunity lies in the virtual world. Gauthier spoke to the growing concern of online security, each year becoming worse than the last. Digital identity is already more important to young people than physical identity, so it is necessary to protect it while also nurturing it.

HONG KONG’S STRATEGIC POSITIONING AS AN ART AND CULTURAL HUB

Founder of *L'OFFICIEL Art* Victoire de Pourtalès, contemporary artist Jahan Loh, and Co-founder and CEO of Envisiam Jazz Li spoke about the importance of art and culture in regard to co-creation. Fine art is often talked about as an aesthetic form or a financial investment; however, it can also be a motivator for sustainability, collaboration, addressing social issues, and more. “Art reflects life,” said Loh as he spoke about his passion. The speakers all demonstrated their desire for a creator economy, and shared that art is for the masses, not just for a select few.







ESSENTIALS FOR NAVIGATING DIGITAL ASSETS' VALUE AND CREATIVE JOURNEY + TOP 10 TIPS FOR NEWCOMERS

Co-founder and COO of The Sandbox Sébastien Borget, Co-founder and CEO of Dogami Max Stöckl, Founder and CEO of Transcend Magali Ginsburg, and Director of Financial Market Innovation and Digitization of the Government of Liechtenstein Dr. Thomas Dünser all advised their audience on how to navigate digital assets, and stressed the importance of clarifying the differences between Bitcoin and other cryptocurrencies. Each speaker offered a unique perspective on how this new world of technology has the potential to benefit specific industries. Newcomers were also encouraged to become creators, and were assured that no special skills are necessary to start building 3D assets.



REINVENTING INTELLECTUAL PROPERTIES (INCLUDING BRANDS, ARTS, ETC.) WITH WEB3

Co-founder and Executive Chairman of Animoca Brands Yat Siu, Chairman and CEO of Ledger Pascal Gauthier, CEO of L'OFFICIEL SAS Inc. Benjamin Eymère, Co-founder and CEO of Envisium Jazz Li, and Co-founder and CEO of The Sandbox Arthur Madrid came together to discuss the flaws of copyright law, the connection between shareholding and consuming, and decentralization. There is a bright future for Web3 in professional settings, and the speakers discussed how each of their industries can thrive with the help of digital assets, and how art and culture will be the main drivers of the economy for the coming decades.

PHILANTHROPY AND SUSTAINABILITY

CEO of Faith Connexion and Co-founder of Faith Tribe Maria Buccellati; Founder and CEO of Top Tier Impact Alessa Berg; Founder of L'OFFICIEL Art Victoire de Pourtalès; Trustee of Infinitus Foundation and Head of Philanthropy and Digital Assets of VP Bank Liechtenstein Dr. Céline Chi Hae Wong; and Brazil Partner of Systemiq and Co-founder of Aya Earth Partners Patricia Ellen Da Silva gathered for the last panel of Davos to discuss philanthropy and sustainability in an inclusive, collaborative environment. Consumerism has become excessive, especially in the fashion industry, so companies are aiming to give life to the resources they already own.



Is the style era defined by *flash photography*, *skinny jeans*, and *irony*—sometimes known as *Indie Sleaze*—already back?

As the trend cycle blazes forward and Gen Z burns through Y2K aesthetics, so follows its successor—cue Indie Sleaze. For many, the late 2000s don't feel long ago enough to become the latest nostalgia-core, but TikTokers and Instagrammers alike insist that the era defined by American Apparel and The Cobrasnake is slated for a premature revival. But how will this aesthetic be transformed by designers and tastemakers to meet the social and political expectations of the 2020s?

Even if you haven't heard the term Indie Sleaze, you'll certainly recognize aspects of this Tumblr-centric era of fashion. Sometimes described as "Hipster," the aesthetic was considered a reaction to the recession of the late 2000s, and combined thrown-together thrift store finds, smudged eyeliner, and impossibly tight skinny jeans. But in addition

to Disco Pants and flash photography, the style was also a reflection of a zeitgeist riddled with cultural appropriation, sexual harassment, and an unhealthy glamorization of excessive thinness.

Enter 2023, and the cultural climate is actively attempting to—and in some ways succeeding at—culling these problematic values from the fashion dialogue. If designers and consumers can make a clear distinction between the origin of many of these trends and the ideas behind them, then this decade's version of Indie Sleaze may carry more thoughtful significance than its predecessor. This time around, recent collections featuring fedoras, neon, metallics, skinny scarves, and boho bags (as seen at Celine, Gucci, and JW Anderson) might actually pack a more powerful punch.

—Piper McDonald & Tori Nergaard

Art | Basel Hong Kong



March 23 – 25, 2023

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LOUIS VUITTON